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the young artist has carried his picture through to the end without forgetting his theme for one instant, his symphony in yellow major; and from this results a picture of the most brilliant and most harmonious aspect, notwithstanding the grouping of tones which one is not accustomed to see together.

"This paradoxical novelty recalls nothing in art. It is absolutely original and of a daring which it seems impossible to surpass. A rare thing! This strangeness is full of charm, it astonishes but does not shock. A real knowledge, aided by a marvelous execution, justifies these audacities. M. Regnault is a colorist of the first order, but this does not keep him from drawing well. He sees not only the correct tone but the rare tone, fine, exquisite, unexpected, that is not revealed but to the privileged. . . . He resembles neither Titian nor Veronese nor Rubens nor Rembrandt nor Velazquez nor Delacroix. His palette is his own. He loads it with colors that were unknown before him and he obtains effects that one would have thought impossible if one had not seen them realized with this prodigious virtuosity.

"What strikes one in this painting is its essential modernity, that it does not reproduce exactly actual things; modern like Balzac, like Gavarni, for whom antiquity does not seem to have existed. It proceeds from a mind freed from the trammels of tradition and perfectly at ease in its surroundings. With his fantastic and romantic air the artist arrives at truth as though he were playing. The Portrait of Prim, it is all Spain; Salome, it is all the Orient."

Not many artists have gained such unstinted praise from their contemporaries; few indeed have received the like at the age of twenty-seven years! And Gautier was no careless or hasty critic. In almost all instances his judgments have been approved by modern opinion. In Regnault's case the public recognition of his genius was hastened by the renown of his patriotism and pity for his untimely death. Outside of accidental considerations, however, remains the fact that he represents in a

complete manner a certain stage of late romanticism in France and sooner or later this was bound to win for him his deserved place in the Panthéon of artists.

B. B.

THE DRESS OF THE ANCIENT EGYPTIANS

I. IN THE OLD AND MIDDLE KINGDOMS

DRESS in ancient Egypt, as in every civilized country, shows diversity according to the class or occupation of the individual, and variety dependent upon the fashion of the day. The king and his courtiers set the styles, which were soon assumed by subordinate officials until they forced their superiors to adopt new modes. The fluctuations of fashion would be difficult to follow, although there was a steady tendency toward elaboration and luxury; but let us consider the most distinct changes in the Old Kingdom (2980-2475 B. C.), the Middle Kingdom (2160-1788 B. C.), and the Empire (1580-945 B. C.), as shown in our Egyptian galleries.¹

In the tomb of Perneb we have costumes which are typical of the Old Kingdom. Humble people were satisfied with a belt, tied around the waist with the ends hanging down in front (fig. 1)², a skirt of linen fastened loosely around the loins (fig. 2)³, or rarely they contrived a skirt which may have been made out of rush matting⁴ (fig. 3)⁵. Even these, at times, were laid aside and the men appear nude when engaged in strenuous exercise. The offering bearers in the tomb chamber wear the short white skirt, the most common article

¹ For general information on dress see Erman, *Life in Ancient Egypt*, Chapter X.

² Old Kingdom Relief, Fourth Egyptian Room, accession no. 12.180.236.

³ Old Kingdom Relief, Fourth Egyptian Room, accession no. 15.3.1140.

⁴ Painted yellow in Blackman, *The Rock Tombs of Meir*, Vol. I, Pls. X and XXVII, and p. 33.

⁵ From the Tomb of Raemkaï, Dynasty V, Third Egyptian Room, accession no. 08.201.1.

of clothing. It was a straight piece of white linen cloth wrapped about the hips like a kilt, the ends being knotted in front or passed under a girdle and sticking up above the waist line. The belt, which may have been separate from the skirt,

kilt varied in length and width¹ and in the Fifth Dynasty the fashion was to wear it sticking out in front in a triangular projection like Perneb's kilt in the representation on the false door and façade of his tomb (fig. 5). This skirt, when so ex-

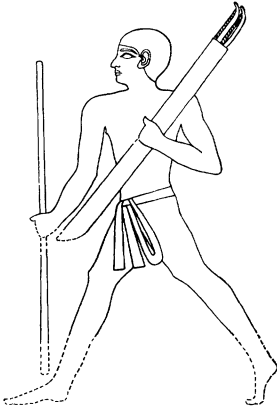


FIG. 1

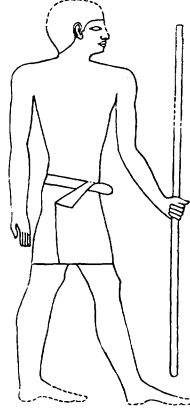


FIG. 2

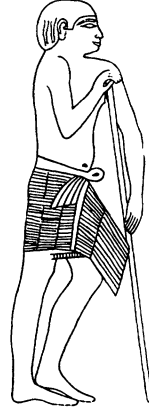


FIG. 3



FIG. 4



FIG. 5



FIG. 6



FIG. 7

COSTUMES OF THE OLD KINGDOM

was often ornamented with a knot of linen or a buckle of metal. In a variation of this simple skirt the outer end, which was rounded off (fig. 4)¹, and occasionally the whole kilt, was finely pleated. The plain

¹ From the Tomb of Perneb, Dynasty V, Second Egyptian Room, accession no. 13.183.3

aggregated, must have been held out by some sort of support; and we find this style elaborately pleated.² On the side walls of the offering chamber Perneb wears the

¹ See stela in Tomb of Raemkaï.

² Cf. Borchardt, *Grabdenkmal des Königs Sa'hure*, Vol. II, Pls. 33-36.

commonest type of priest's costume—a leopard's skin, which passes under one arm and is fastened on the other shoulder by ties with button-like objects on the ends. This is variously worn in other representations with either the head or the tail of the animal hanging down between the man's knees, sometimes bound diagonally across the chest with a white linen band, the sign of the lector-priest (cf. fig. 6).¹ It will not be necessary to mention other badges of distinction worn by various officials, although they are numerous.

Men in the Old Kingdom almost invariably clipped their hair close and shaved their faces, although up to the Fifth Dynasty they sometimes wore slight mustaches²; but shepherds occasionally allowed their hair to grow, a custom generally considered unclean. The upper classes wore wigs of two kinds³: either short and close-fitting, with tight little curls in horizontal rows,⁴ like the offering bearers', or long and bushy, parted in the middle, falling well over the shoulders, like Perneb's. Such wigs were probably made of sheep's wool and actual specimens have been found. When a man wished to assume his full dignity, he attached a false beard of pleated hair to his chin by means of straps. Sandals,⁵ which were made of reed or leather with a strap over the instep, connected with another strap which passed between the toes, were worn irrespective of class,⁶ except in the presence of superiors, but the Egyptian commonly preferred to go barefoot.

On the façade of his tomb Perneb is represented in the full dress of an Egyptian nobleman (fig. 5). He wears a white linen skirt projecting stylishly in front,

with a long, bushy wig of straight hair, a short false beard, and sandals, and carries a tall staff. For adornment he wears a wide, flat collar made of cylindrical beads strung in radiating lines, finished at the lower edge with pendants, which often, although not in this example, represent beetles.¹ Below this collar on a cord,² with large cylindrical beads strung at intervals, hangs a pendant in the shape of a knot, which on another relief is painted blue to represent metal.³ In the vestibule of his tomb Perneb can be seen without his wig, showing his closely cropped hair.

The conventional sheath-like garment worn by all women is represented on female offering bearers in the passageway between the vestibule and the chamber. It was of plain, unpleated stuff that hung from the breast to the ankles, so scant that it clung to the figure and clearly showed the form, fastened by straps over one or both shoulders or merely held up by a belt just under the breasts. It was often, as here, pure white; but sometimes it had a narrow selvaige around the top, a fringe on the bottom, and braces that were parti-colored. In the tomb of Ptahhetep at Sakkara⁴ there is a similar scene of offering bearers representing estates, where the dresses are alternately red and dark green. These women, according to custom, were adorned with necklaces, bracelets, and anklets, of blue and green beads (cf. fig. 7).⁵ Aside from white, green seems to have been the color most worn, although we do find in reliefs red and yellow dresses as well. Men rarely wore colored skirts, although we learn from inscriptions that "garments of colored linen" were required as offerings to the gods. The pleated kilt of the king was usually painted yellow, perhaps to represent gold.

The fashions for women were simpler

¹ See stela of Maat, Fourth Egyptian Room, accession no. 14.2.7.

² Such pendants are similarly hung from elaborately colored ribbons; cf. Davies, *Deir el Gebrawi*, Vol. II, Pl. XX.

³ See pendant of Nyherkau and Sekhemhathor, Fourth Egyptian Room, accession no. 08.201.2.

⁴ Cf. Murray, *Saqqara Mastabas*, Vol. I, Pl. IX, and p. 13.

⁵ From the Tomb of Raemkaï.

¹ From the Tomb of Raemkaï.

² Cf. Elliott Smith, *The Ancient Egyptians*, p. 124.

³ Representations of Raemkaï on the stela in his tomb show him with each of these wigs and once without any wig.

⁴ See head of statue of a man, Third Egyptian Room, accession no. 13.182.2.

⁵ See reed sandals, from Tombs of the Kings, Eleventh Egyptian Room, accession no. 10.184.1.

⁶ Worn by donkey drivers. Cf. Lepsius, *Denkmäler*, Vol. II, Pl. 107.

and less varied than those for men, with slight deviations from the conventional attire described above, such as a short skirt worn at times by servants. The attire of dancing girls varied from the regular long costume¹ to this short skirt² or in a later period to a girdle of brightly colored beads.³ Most women wore wigs, or dressed their own hair long. It fell to the should-

were used by both men and women and in this connection it is interesting to note a statuette in the First Egyptian Room, the eyes of which are outlined with a green band.¹ Green malachite was used for this, whether purely for adornment or for medicinal reasons we do not know, and rouge and black paint were also employed as part of the "make up."

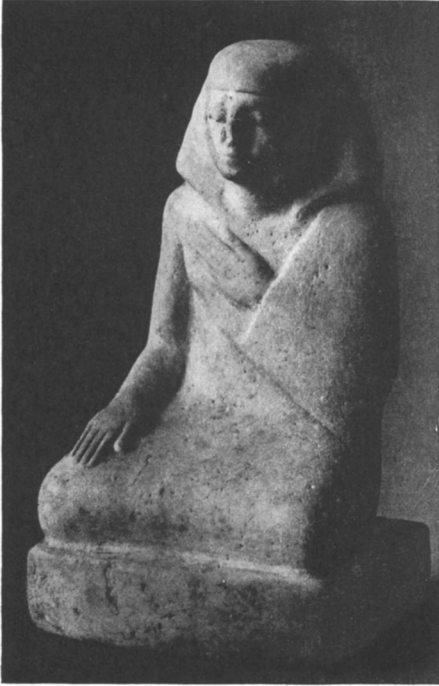


FIG. 8

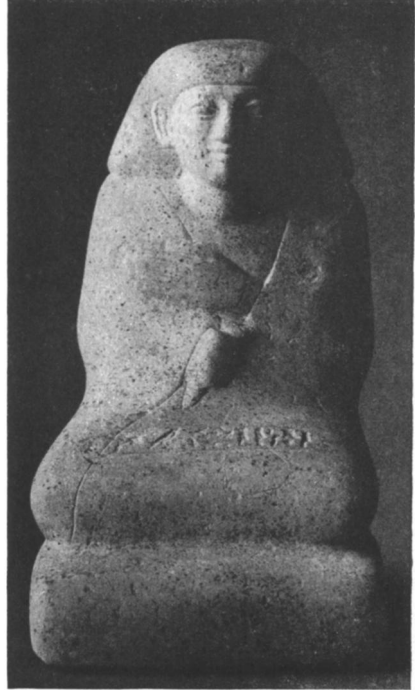


FIG. 9

CLOAKS OF THE MIDDLE KINGDOM

ers, or to the waist in the back in a large mass, with a side lock hanging to the breast on either side of the face (fig. 7). Sometimes a colored ribbon was tied around the brow like a fillet, and often a circlet of real flowers was worn.

We know that cosmetics and ointments

¹ Cf. Bulletin de l'institut français d'archéologie orientale du Caire, Tome VI, Pls. VIII and IX.

² See tomb of Raemkaï.

³ Cf. Mémoires de l'institut français d'archéologie orientale du Caire, Tome V, Pl. V.

Royal costume of this early period is but poorly represented in our collection by a statue of Adu² in the Fourth Egyptian Room. Here the prince wears the kilt with pleated end and a plain tab with pendent strings of red and green beads hanging from the belt in front.³ This skirt does not have the usual symbol of royalty—the pleated tab of gold cloth

¹ Accession no. 07.228.71.

² Accession no. 98.4.9.

³ Cf. Davies, Deir el Gebrawi, Vol. II, Pl. XVII.

falling below the kilt between the knees.¹ Other symbols of royalty were a lion's tail which hung from the back of the belt,² a long form of the false beard, and head-dresses which will be mentioned later.

By the time of the Middle Kingdom ordinary individuals had adopted the pleated kilt which for a time at least in the Old Kingdom had been the peculiar property of the king; however, it is doubtful if the people ever wore it of gold. On a wooden statuette of Sesostri I, in the Eighth Egyptian Room,³ this kilt is represented as pleated all around, the two ends curving symmetrically in front up to the girdle. The king here also wears the red crown symbolic of lower Egypt, while in the photographic positives in the window of this room the mate to this statuette, which is now in the Cairo Museum, wears the white crown of upper Egypt. A combination of these two crowns is also sometimes worn.

Other statuettes, in the Sixth Egyptian Room, show what a variety of skirts existed at this time. The old forms continued, although there was a tendency toward a narrower, longer skirt. The triangular projection, so fashionable in the Fifth Dynasty, became subdued until it was quite modest. The most typical skirt of the Eleventh and Twelfth Dynasties was long and narrow, closing in front like the other kilts, with one side lapping over the other. A good example of this can be seen on a figure standing on a painted wooden model of a funerary boat in the center of the Sixth Egyptian Room, where a corner of the garment hangs down between the feet, as was fashionable, and half of the skirt beginning at the middle of the back is painted yellow. On another boat in the same case are two figures of priests, each wearing the leopard's skin bound on the back by a diagonal band. The long skirt which has been described as typical of this time often had a high

waist line and is twice represented in our collection with horizontal pleats at wide intervals, which may have been suggested by the creases made in it when it was folded up.¹ This long skirt, when worn by men of rank, was sometimes of such transparent stuff that another of thick material was necessarily worn underneath, and this was usually in the form of the short kilt of the Old Kingdom. An actual tunic, which is unique, having long sleeves and side seams with fine horizontal pleatings, was found at Assiut and is now in the Louvre,² and there is evidence that garments with lengthwise pleatings were also worn in the Middle Kingdom. It was at this time that clothing for the upper part of the body first appeared and a curious cape was sometimes pinned around the shoulders.³ A heavy cloak or shawl, probably of wool, worn in the Old Kingdom as an outer garment by both men and women, now became common. It was worn over one shoulder, leaving the other arm exposed (fig. 8),⁴ or held firmly around the neck by both hands, covering the person down to his feet, with only his hands showing (fig. 9).⁵ This cloak, ribbed or pleated horizontally, with one end sometimes thrown over the shoulder, is the type generally worn by herdsmen.

Change in the costumes of women from the Old to the Middle Kingdom was slight, but there were a few innovations that show the tendency toward elaboration. A plain white tunic was sometimes covered with a network of brightly colored beads in diamond pattern with a bead fringe on the bottom.⁶ A similar dress, exceptionally gay in color, dates from the

¹ See figure on top shelf of case of Funerary Statuettes, Eighth Egyptian Room, accession no. 15.3.108, and Stela of Neferiu and Uzebzet, Sixth Egyptian Room, accession no. 12.183.8.

² Cf. *Mémoires de l'institut français*, Tome XXIV, Pl. XXXIII.

³ Cf. Newberry, *El Bersheh*, Vol. I, Pl. X111.

⁴ In case of Funerary Statuettes, Eighth Egyptian Room, lent by Mr. Theodore M. Davis, no. L. 1372.629.

⁵ In case of Funerary Statuettes, Eighth Egyptian Room, accession no. 15.3.226.

⁶ Cf. *Mémoires de l'institut français*, Tome XXIV, Pl. IV.

¹ See statuette of Thothmes III, Tenth Egyptian Room, accession no. 13.182.6.

² Cf. Borchardt, *op. cit.*, Pls. 33-36. See relief from a temple of Ramses I at Abydos, Eleventh Egyptian Room, accession no. 11.155.3 B.

³ Accession no. 14.3.17.

Sixth Dynasty.¹ One statuette from Assiut shows a white tunic with a wide border on the bottom representing bird's wings or a leaf pattern, the latter more likely, since it is painted in green.² A novel way of arranging the hair at this time is shown on a little statuette in the Sixth Egyptian Room³ and on the coffin of the lady Senebtisi.⁴ The side locks, which commonly fell straight down on either side of the face, were wound at the bottom around circular ornaments which may have served as weights. This special style of hair dressing was later adopted in representations of the goddess Hathor.⁵

B. M. C.

government's American policy fanned on our patriotism and stimulated that Anglo-phobia instilled by our school histories, which led the childish mind to believe that the war of the American Revolution was a monstrous war conducted by the English people against our ancestors. Happily the re-writing of the history of that momentous period has dispelled many of those childhood delusions and taught us that our War of Independence was most unpopular with the large mass of thoughtful Englishmen, many of whom regarded the conflict as almost partaking of the nature of a civil war, and believed the preservation of the English Constitution against



CUP (TWO VIEWS) AND SAUCER
BRISTOL PORCELAIN

A BRISTOL PORCELAIN CUP AND SAUCER

A GLANCE at the decorations of the exquisite cup and saucer of Bristol porcelain recently acquired by the Museum involuntarily calls to mind childhood days, when the committal to memory of portions of the speeches of Edmund Burke in protest against the

the steadily increasing encroachments of the royal prerogatives depended upon the success of rebellious America.

The pieces are a portion of the tea service presented to Edmund Burke by Richard Champion, the porcelain manufacturer of Bristol, England, whose productions are so treasured by collectors of English ceramics. The service has long since been dispersed, but upon its various pieces, which have drifted into London auction rooms, a valuation of many times their weight in gold has been placed, thus attesting the high estimation in which English connoisseurs have held this ceramic memorialization of Burke's services to the nation and friendship with Richard Champion.

¹ Cf. Davies, *Deir el Gebrawi*, Vol. II, Pl. XVII.

² Cf. *Mémoires de l'institut français*, Tome XXIV, Pl. X.

³ Statuette of Kemtet, accession no. 15.4.1.

⁴ See restoration of innermost coffin of Senebtisi, Seventh Egyptian Room, accession no. 08.200.44.

⁵ See wooden panel, Thirteenth Egyptian Room, accession no. 944.